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To Arthur Friedheim

SCHIRMER'S SCHOLASTIC SERIES
VOLUME 9

THE CHOPIN TECHNIC

A Series of Daily Studies

Based on Difficult Passages Taken from
the Preludes and Études of Fr. Chopin

By
HENRY LEVEY

G. SCHIRMER, INC., NEW YORK

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PREFACE

"The Études of Chopin abound in passages which may be turned into exercises." Lecouppey, in 1878, was among the first to suggest that these beautiful passages might be so utilized. [Lecouppey, "The Virtuosity," Schirmer's Library, Vol. 70, page 15.]

The great technical value of Chopin's compositions, apart from the intrinsic greatness of his music, must be apparent to the student who seriously endeavors to master the purely technical difficulties so constantly encountered in their study.

The author of the present volume has not aimed at completeness, as this would entail a compilation of almost interminable length; but he has sought to extract, from difficult passages, the very essence of what is most likely to be the cause of trouble.

The transposition of every exercise is absolutely essential, and in this respect the author lays claim to a completeness not commonly found in books devoted to technic. Unless written out note for note, teachers know full well how hard it is to get a student to transpose even the simplest of exercises.

The use of the same fingering in all keys has the sanction of almost all authorities. This difficulty is at once exaggerated and simplified; simplified, because the pupil is not compelled to study anew a fingering peculiarly adapted to another key; and exaggerated, because of the obvious difficulty in frequently placing the thumb on the black keys.

Octave-passages have not been included, as in Kullak's method the subject has been admirably and completely treated.

The order in which these exercises are to be studied is left to the discretion of the teacher.

The mastery of these special difficulties should enable the student to conquer the purely mechanical side of all great composers, as it is almost universally conceded, that of all writers for the piano, Chopin remains technically, as well as musically, preëminent.

H. L.

New York, 1908.

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The Chopin Technic

I. Exercises for the Equal Development of the Hands, for Turning Over and Under, and Extension of the Fingers

[Étude Op. 10, No. 12]

Henry Levey

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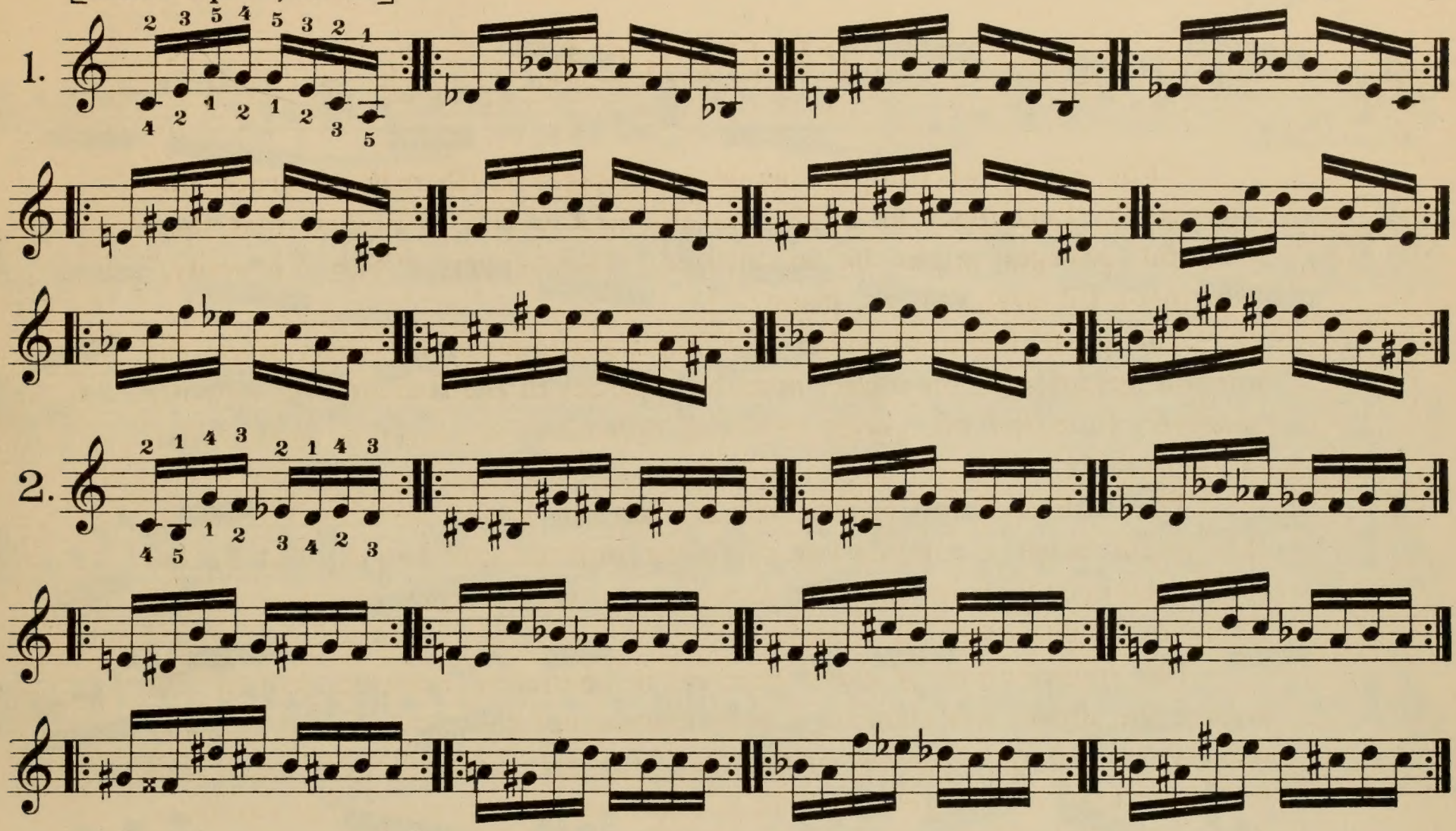

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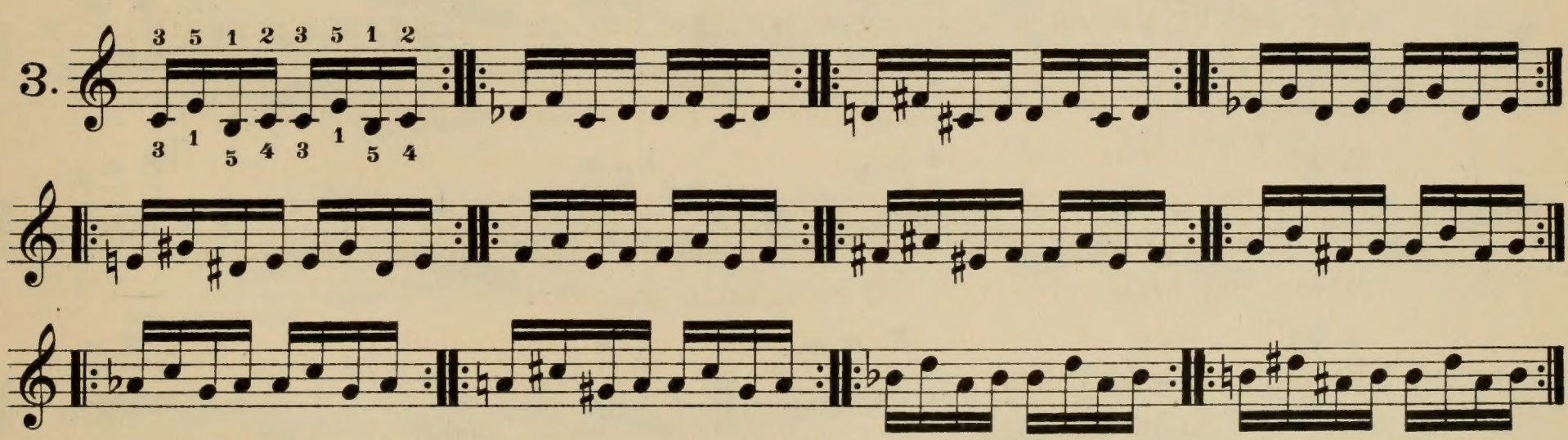

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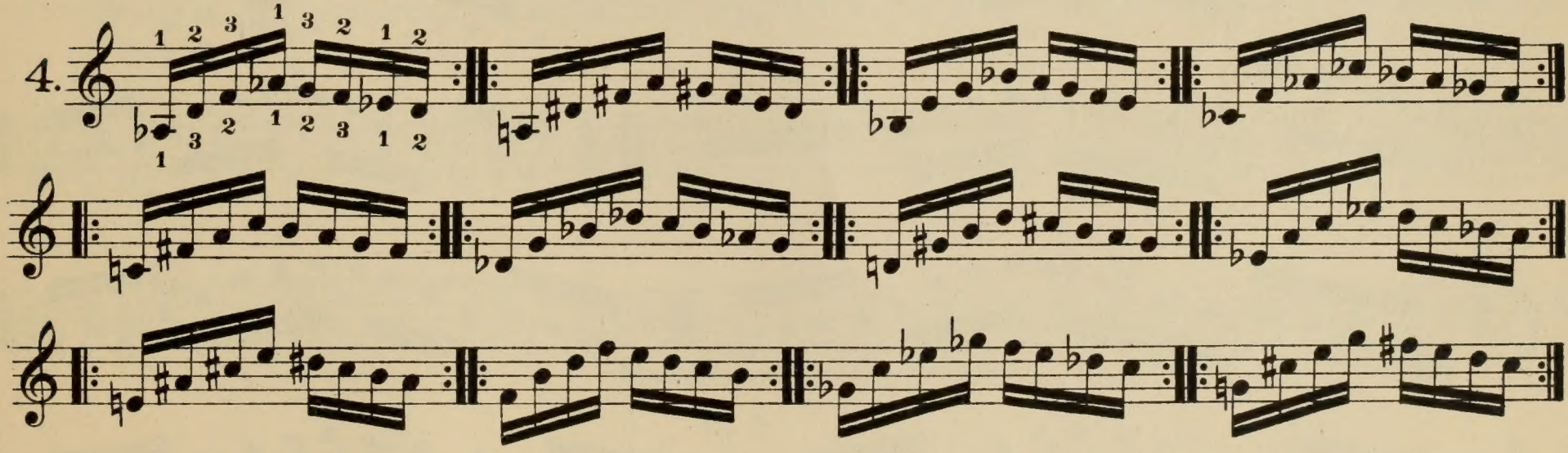

Practise with each hand separately, at first; the left hand an octave lower.
The fingering given in the first measure of each exercise should be strictly adhered to in all the keys.
A strict *legato* is to be maintained; and each measure should be repeated at least 25 times.

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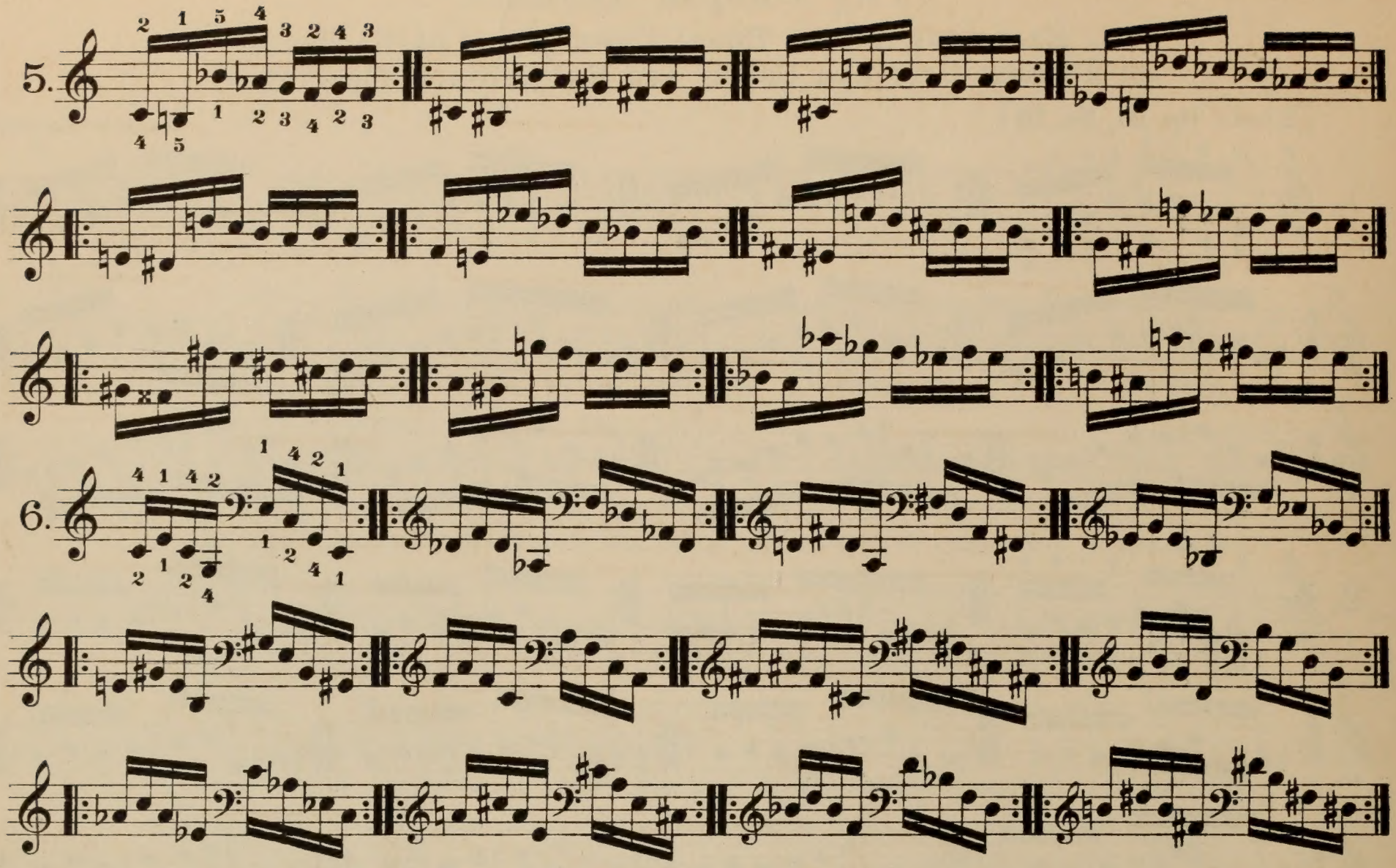

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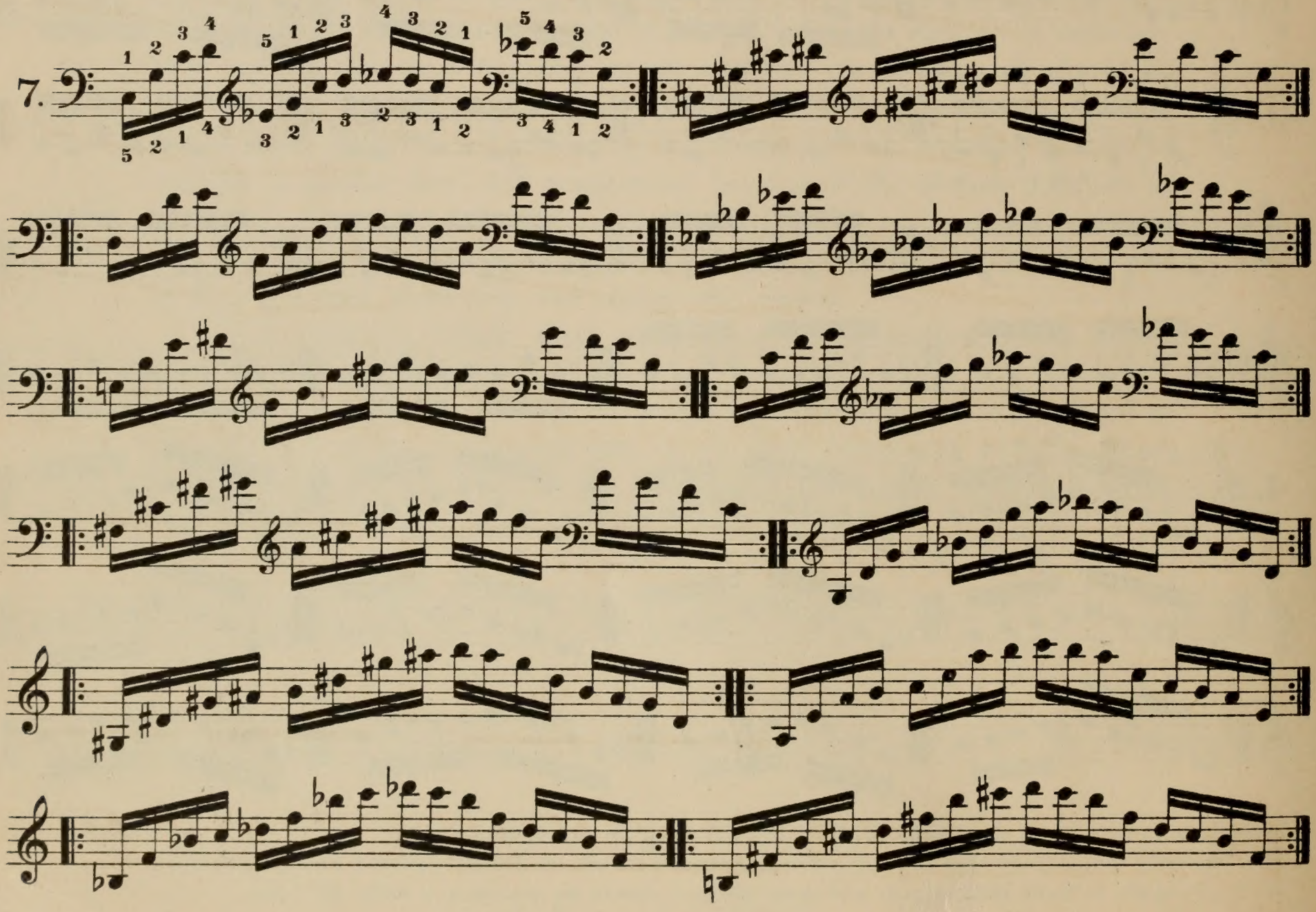
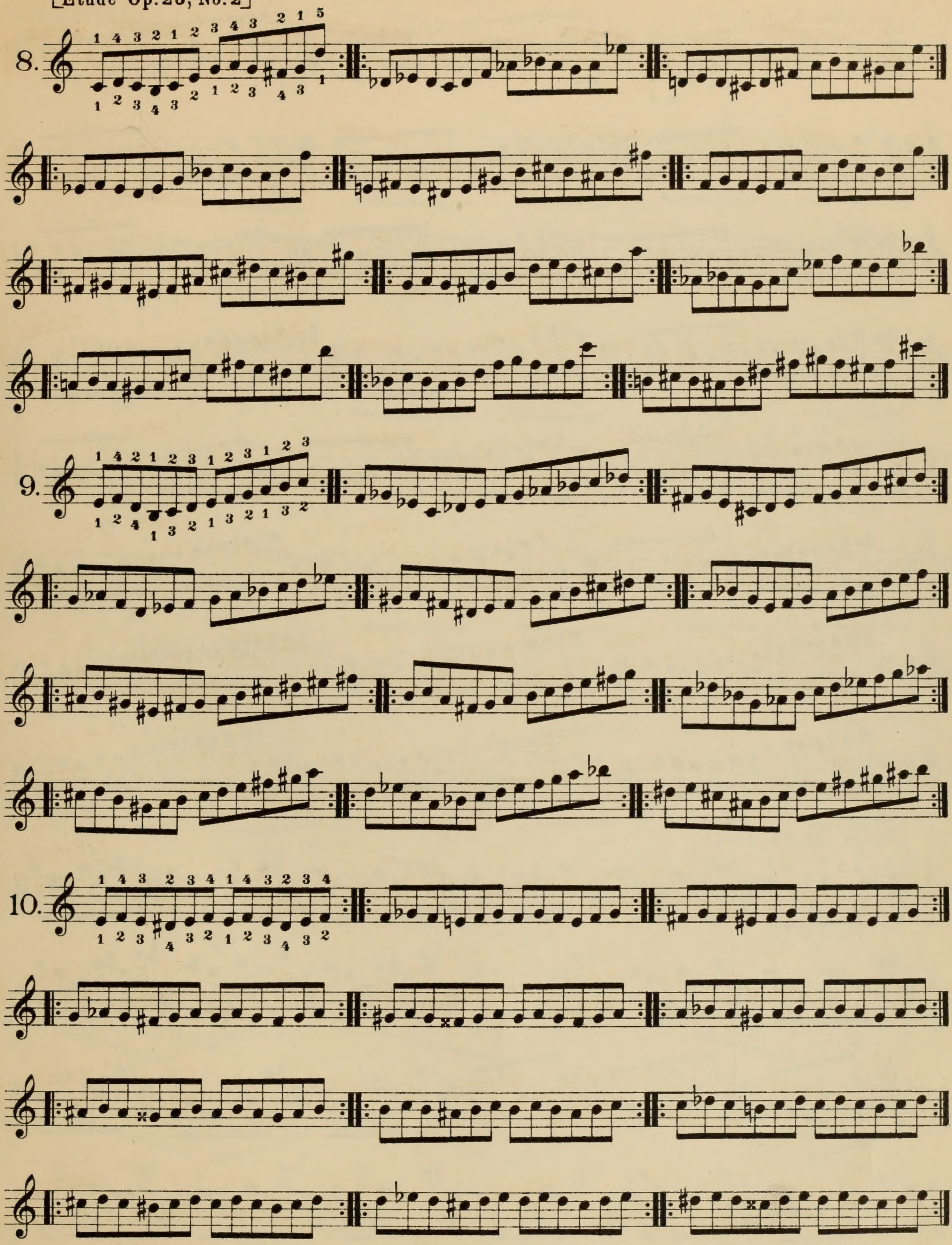


[Étude Op. 25, No. 2]



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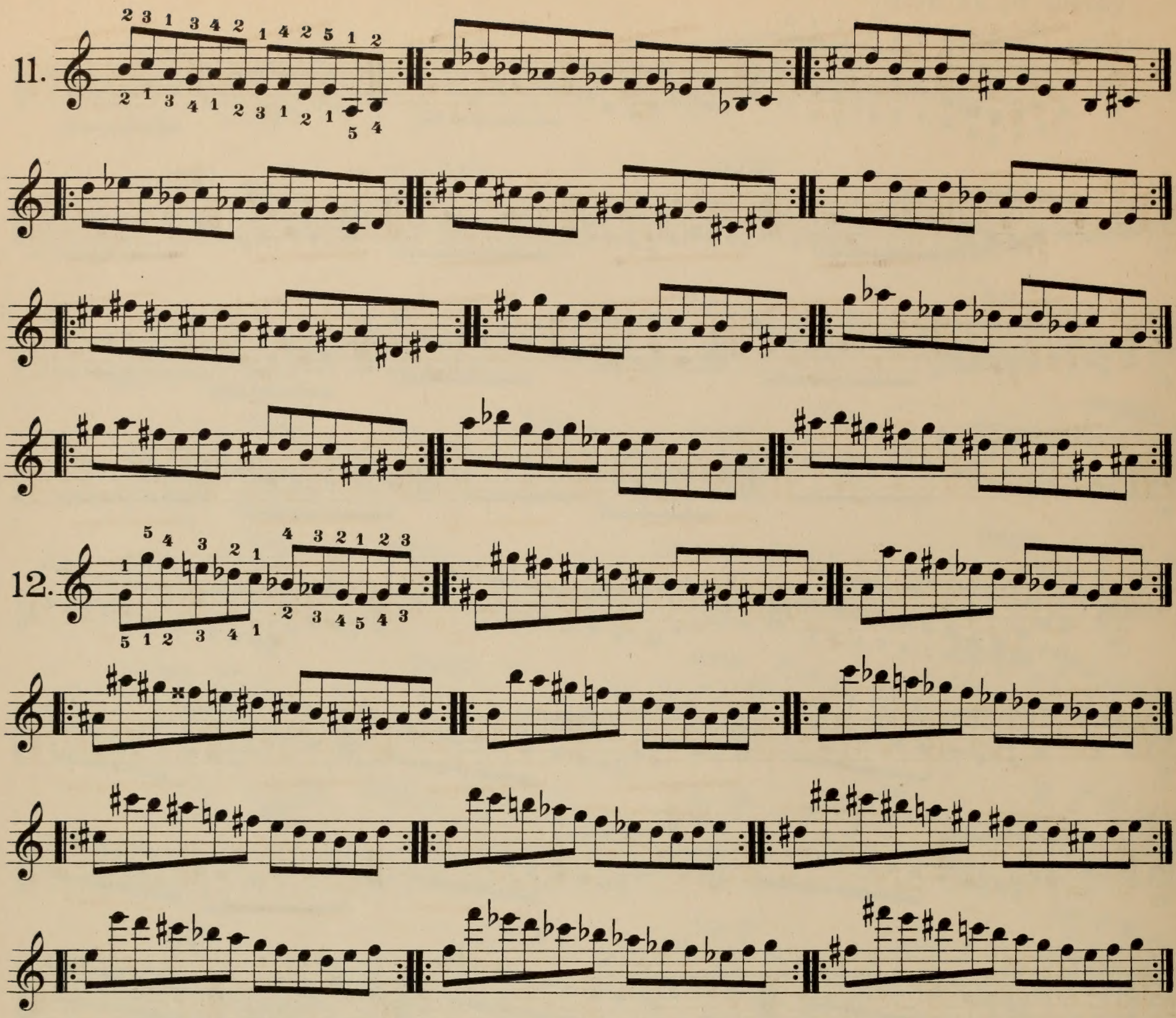

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[Étude Op. 25, No. 1]

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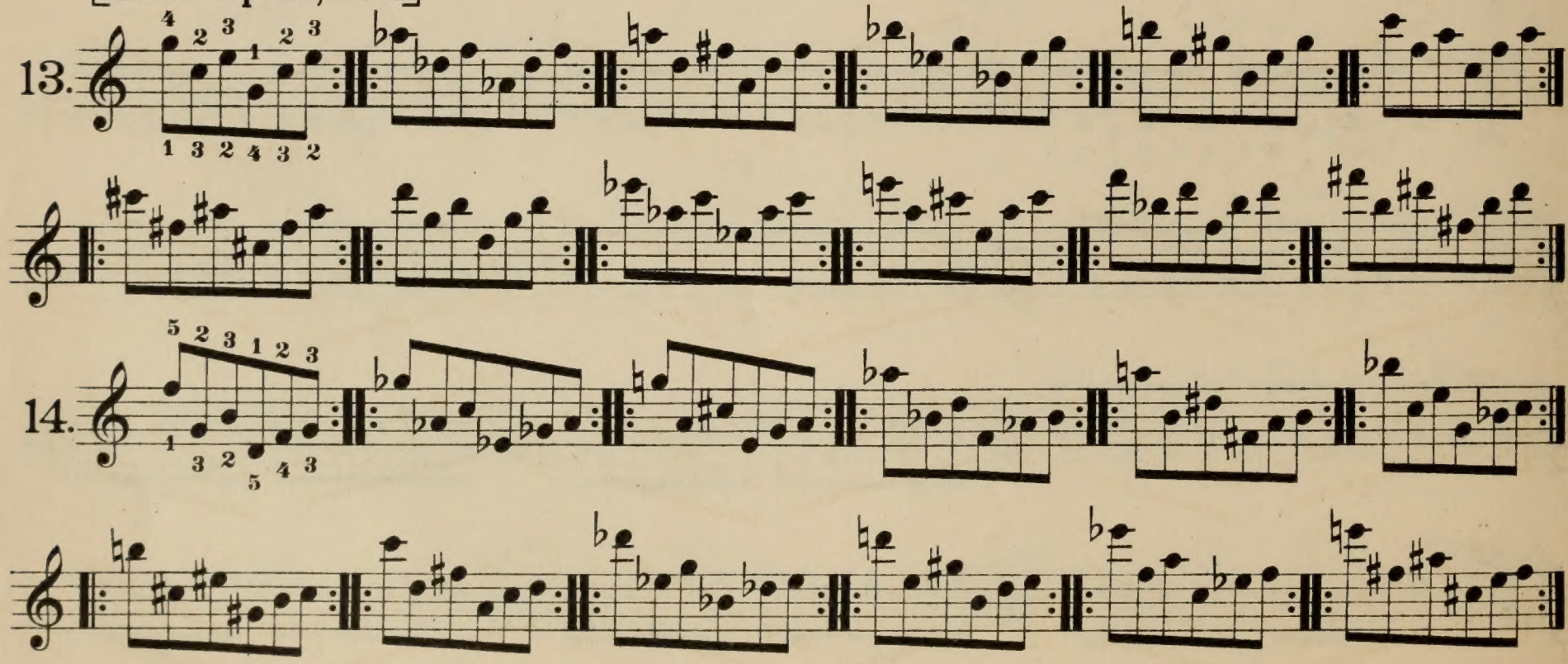

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[Étude Op. 10, No. 5]

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[Étude Op. 10, No. 1]

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[Étude Op. 10, No. 8]

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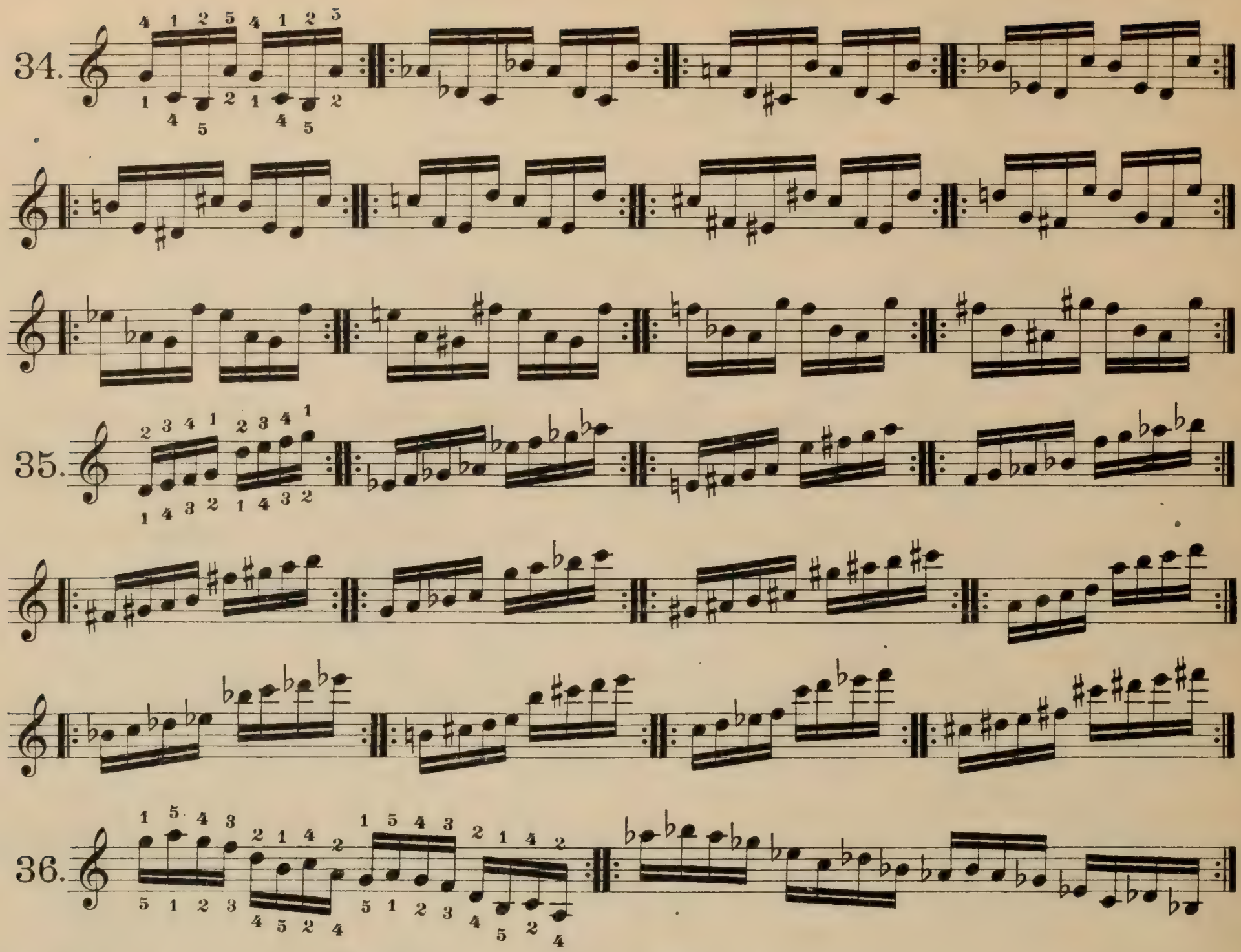

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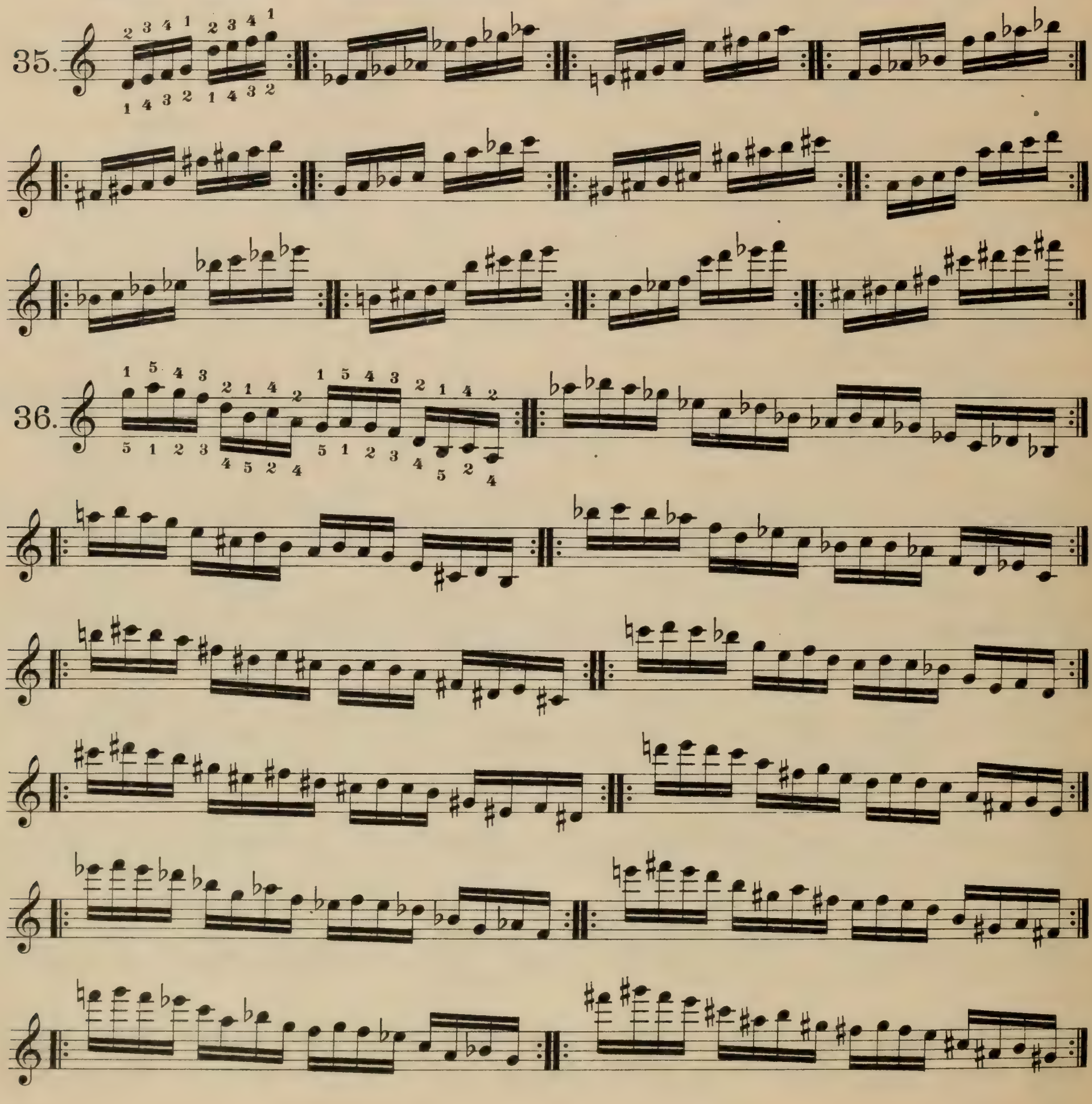

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[Étude Op. 25, No. 11]

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[Étude Op. 25, No. 12]

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[Prelude Op. 28, No. 3]

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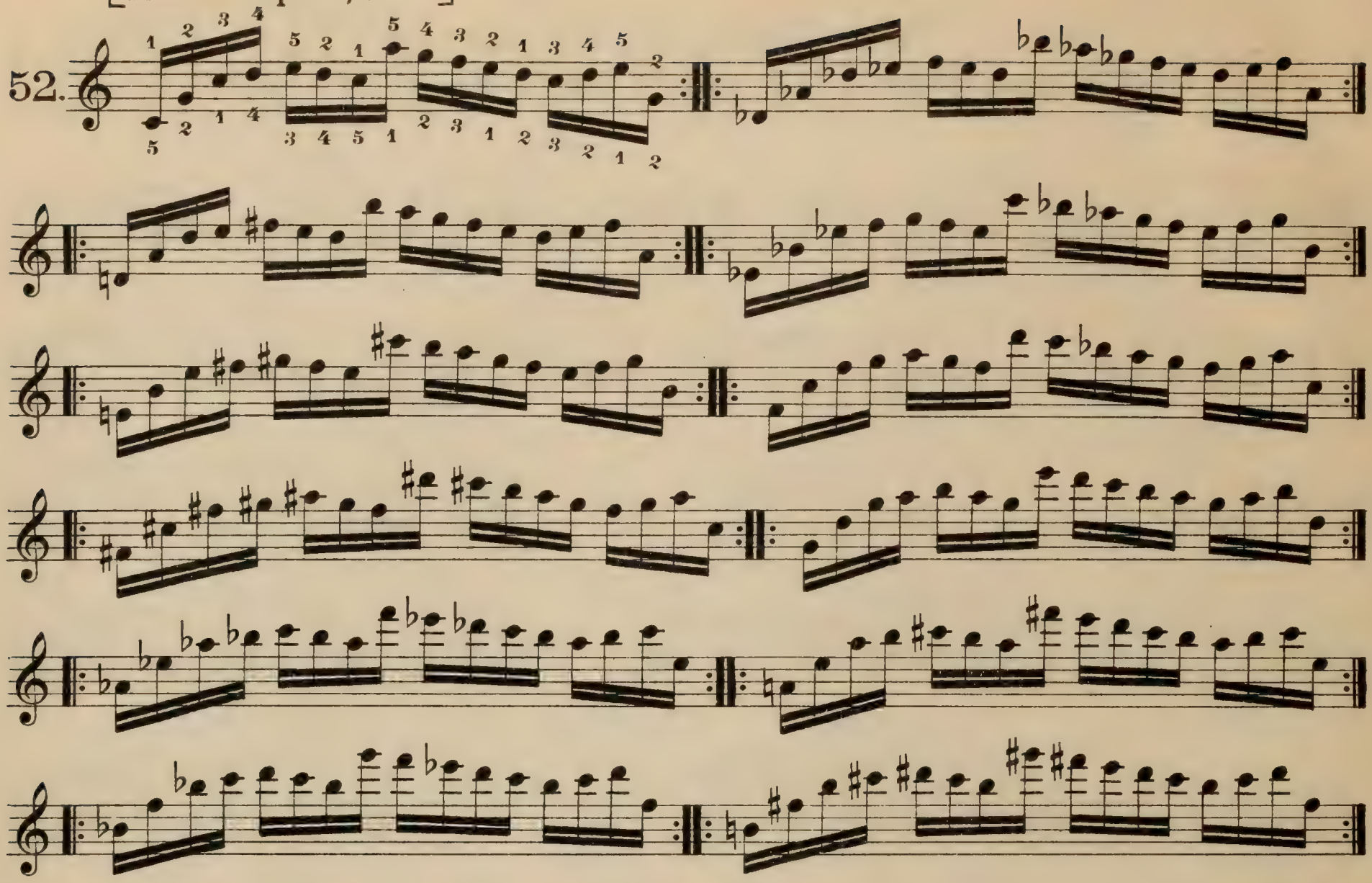

[Prelude Op. 28, No. 16]

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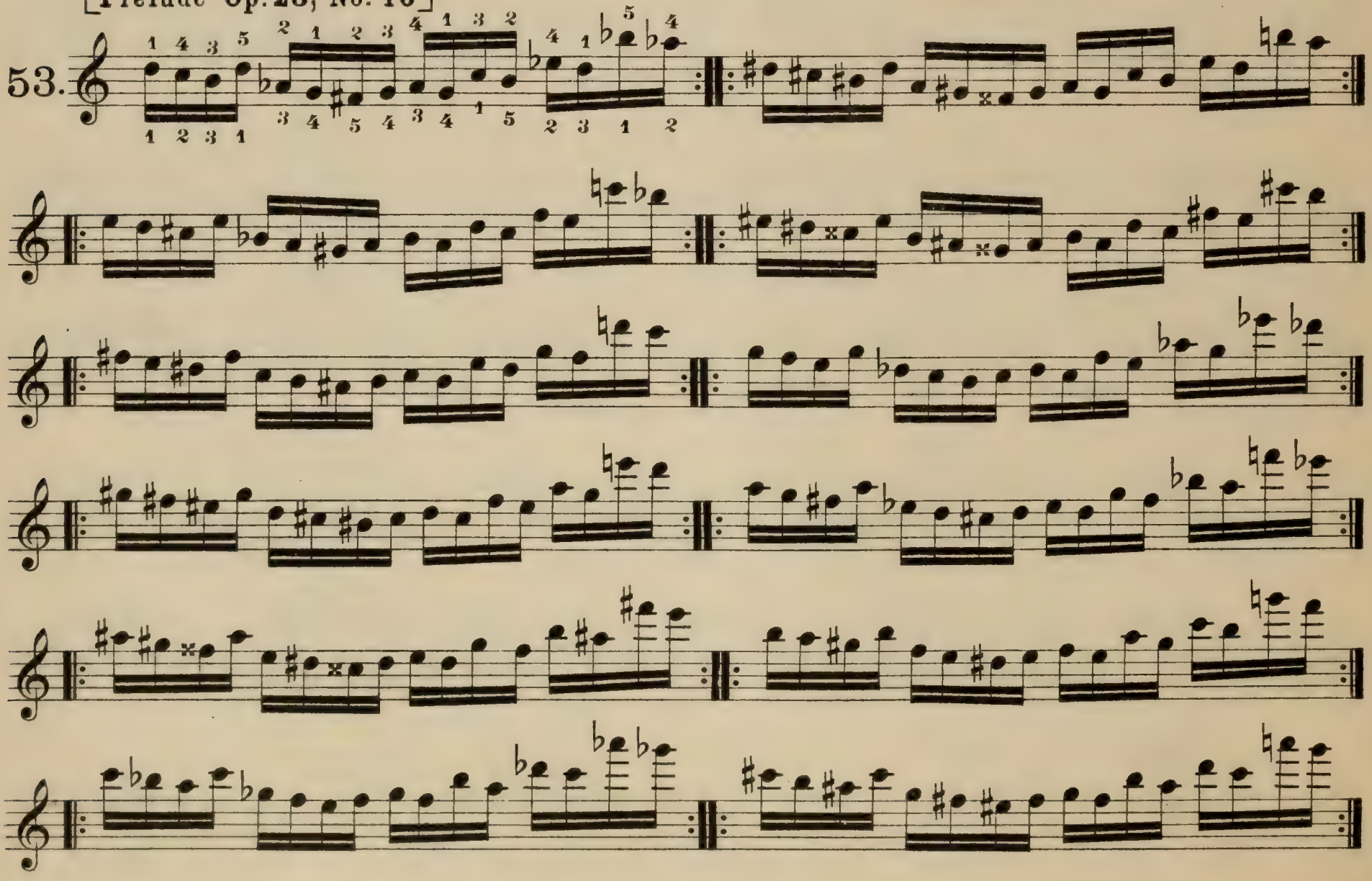

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[Prelude Op. 28, No. 19]

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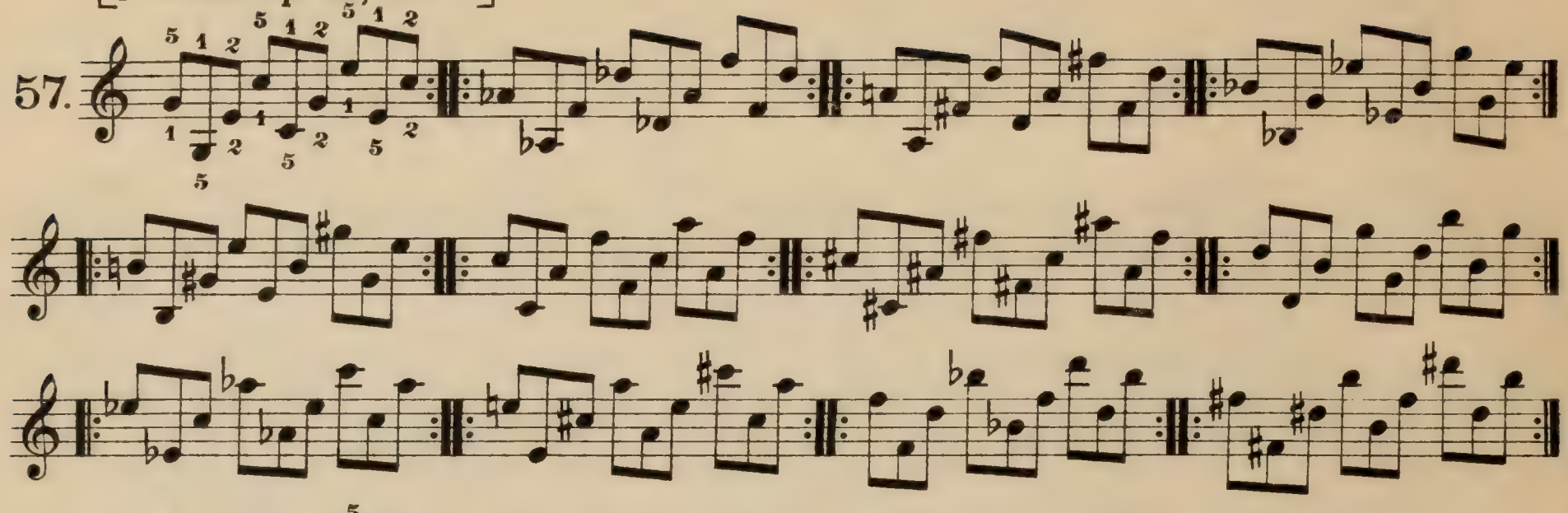

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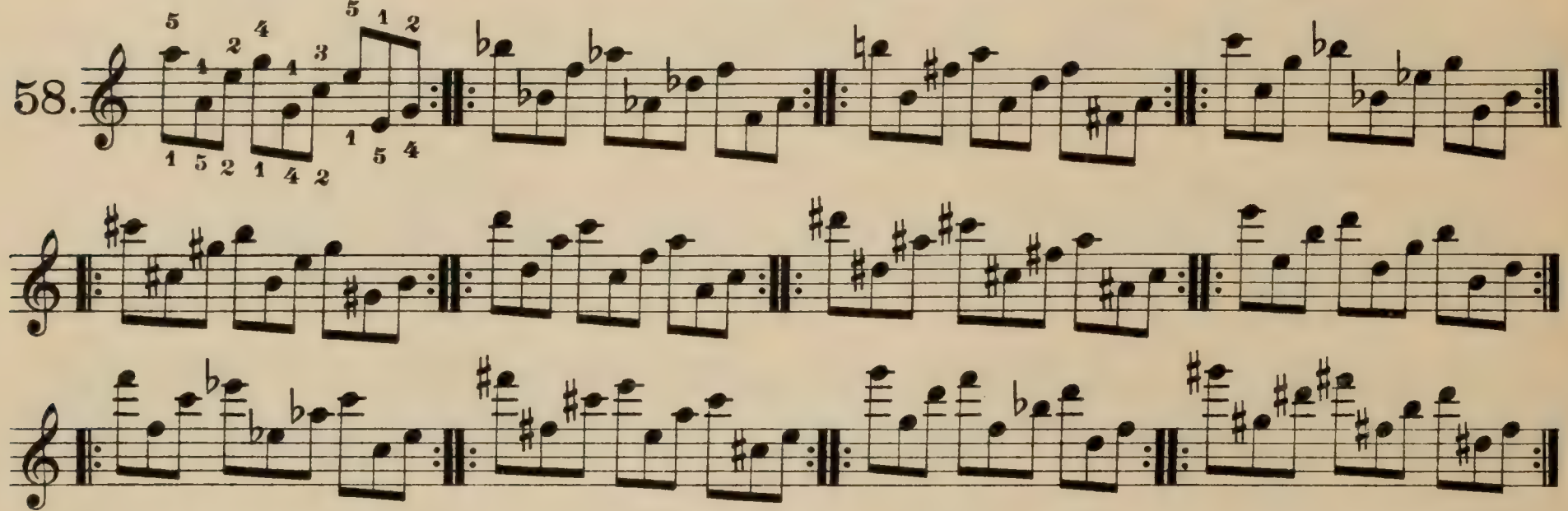

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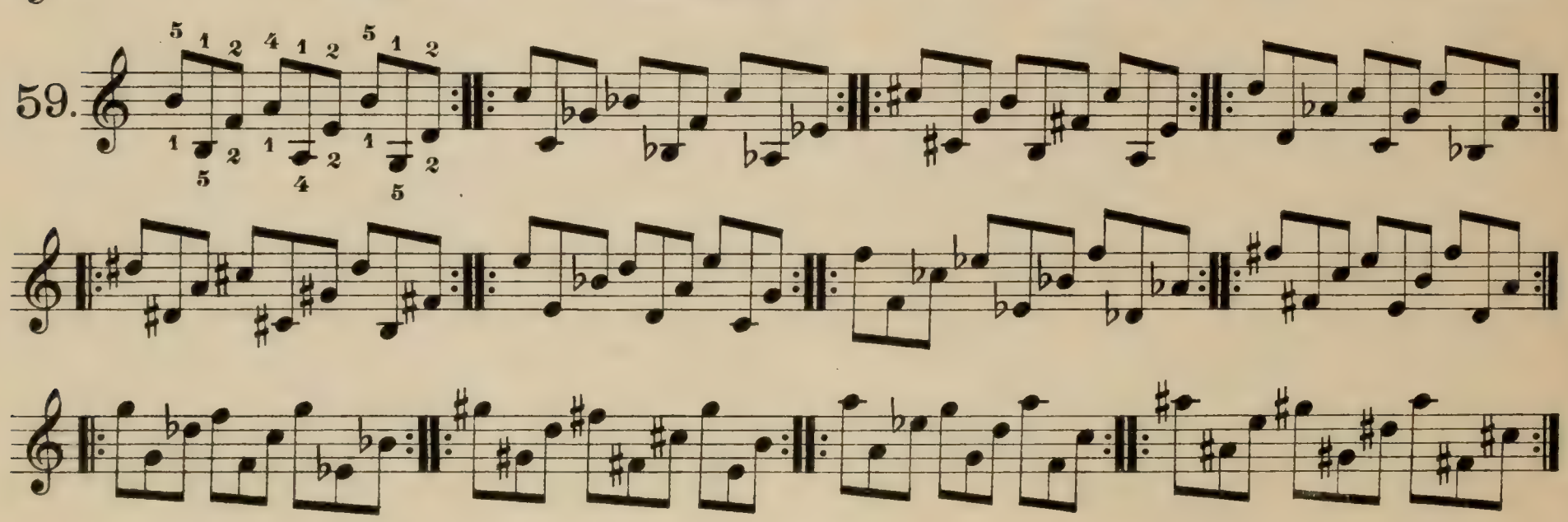

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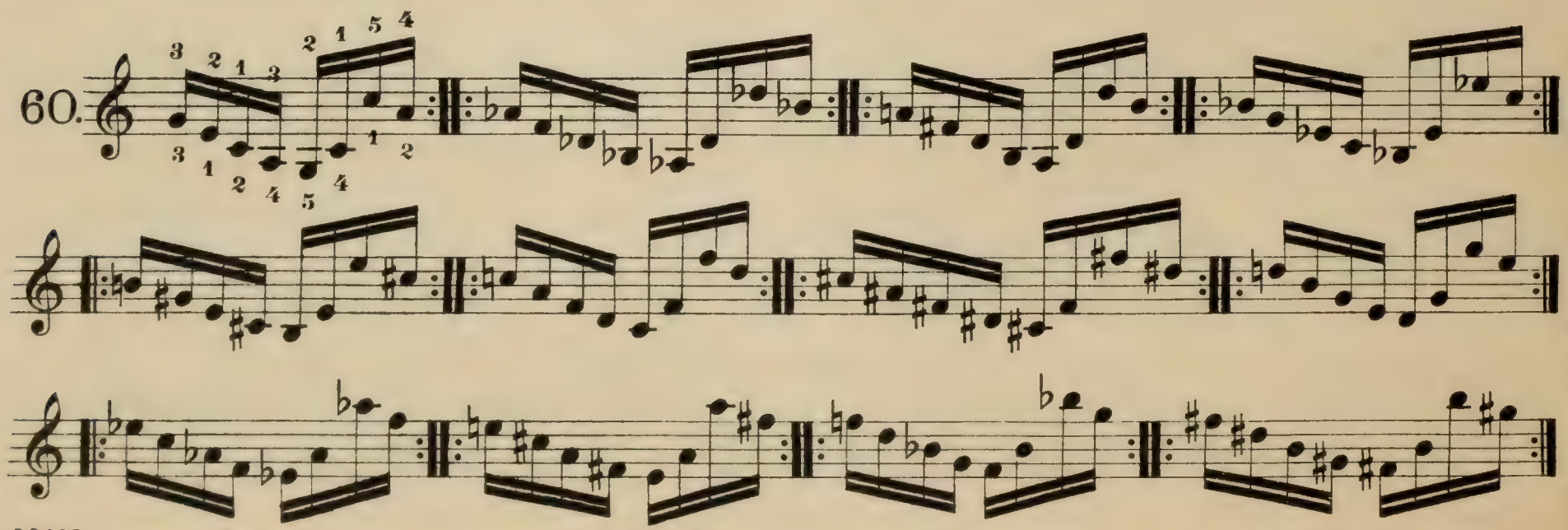

II. Thirds

[Étude Op. 25, No. 6]

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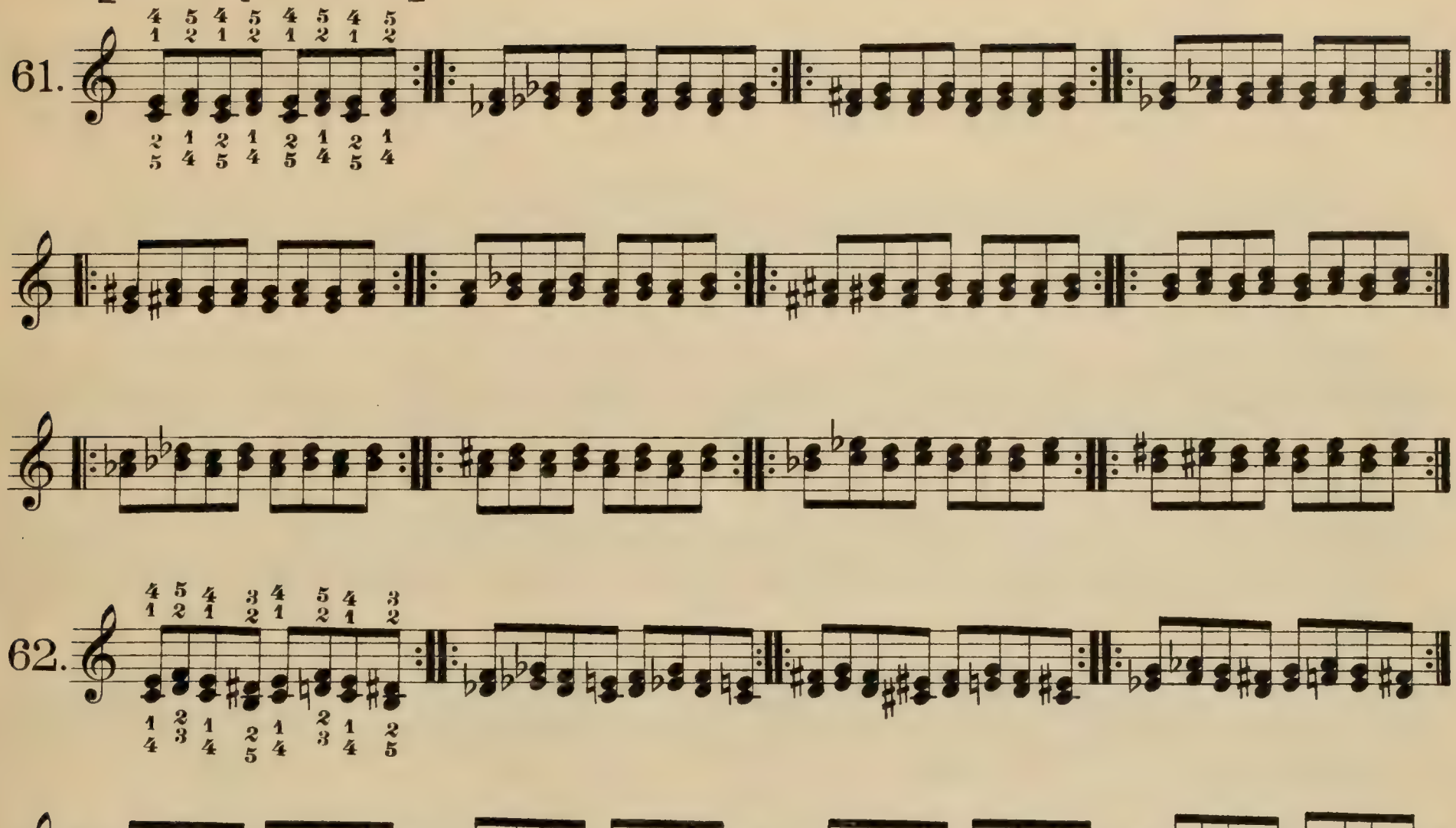

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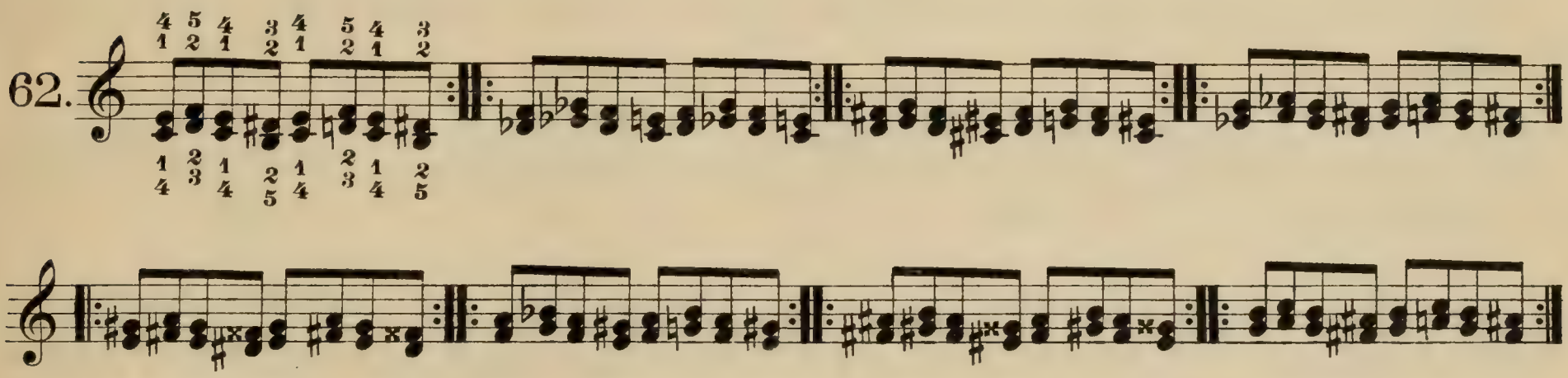

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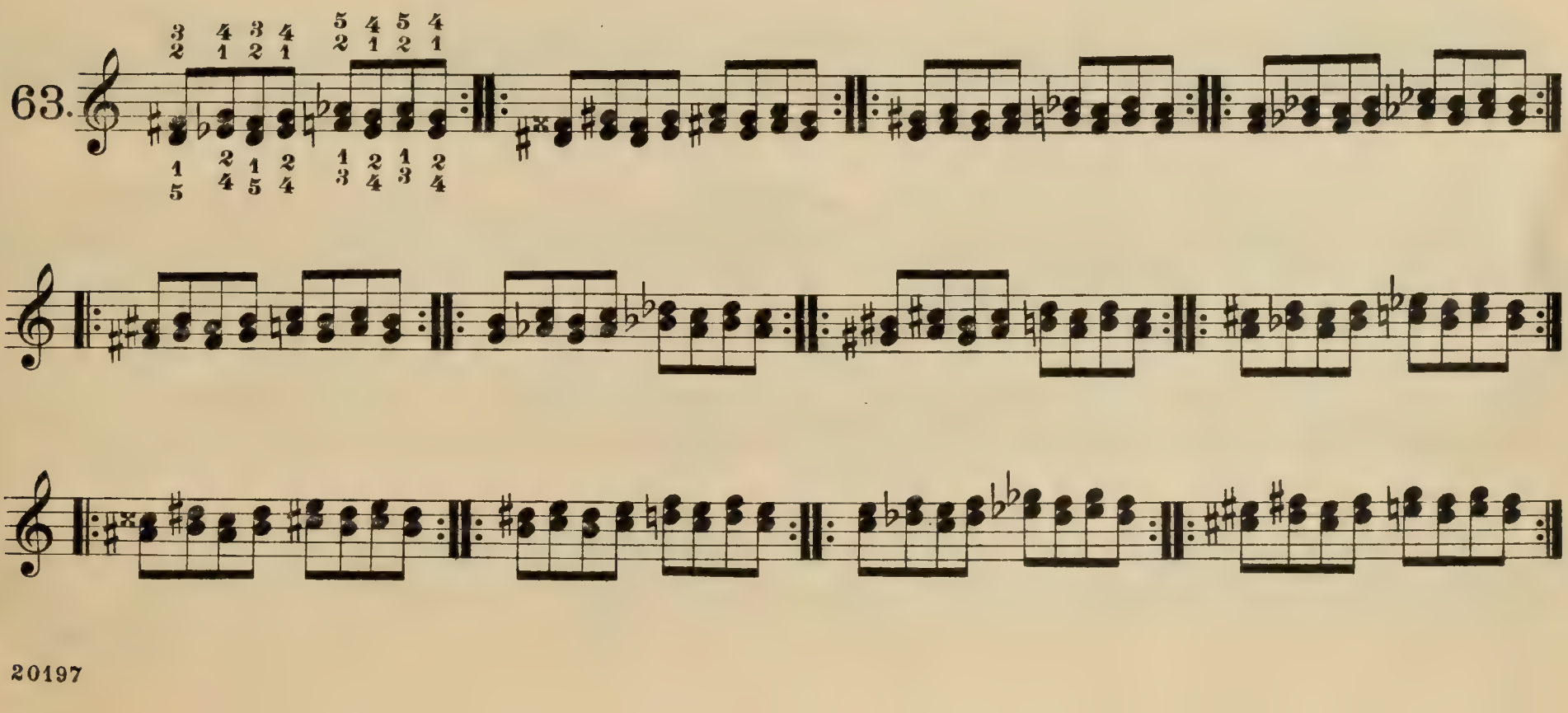

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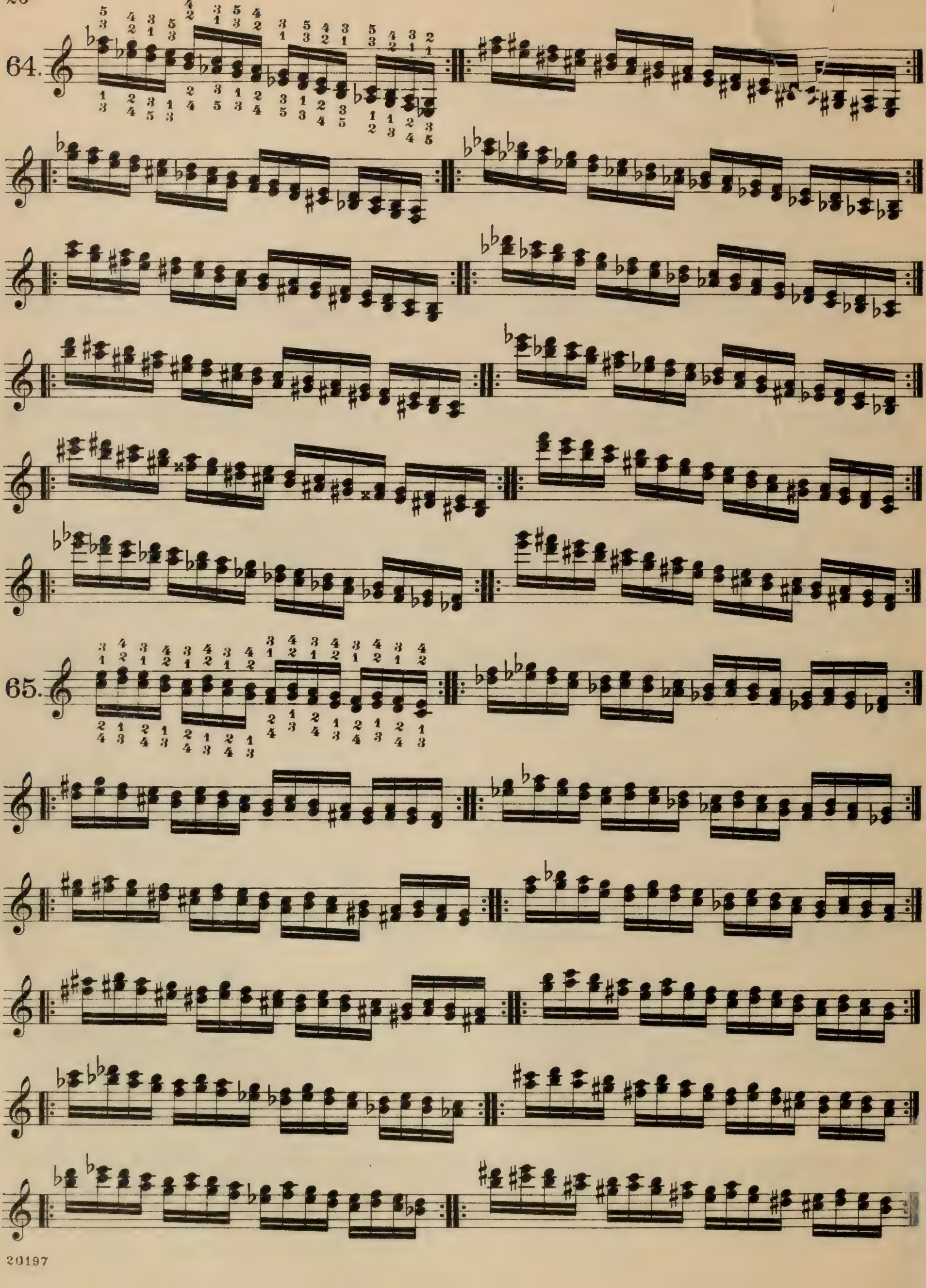

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III. Sixths

[Étude Op. 25, No. 8]

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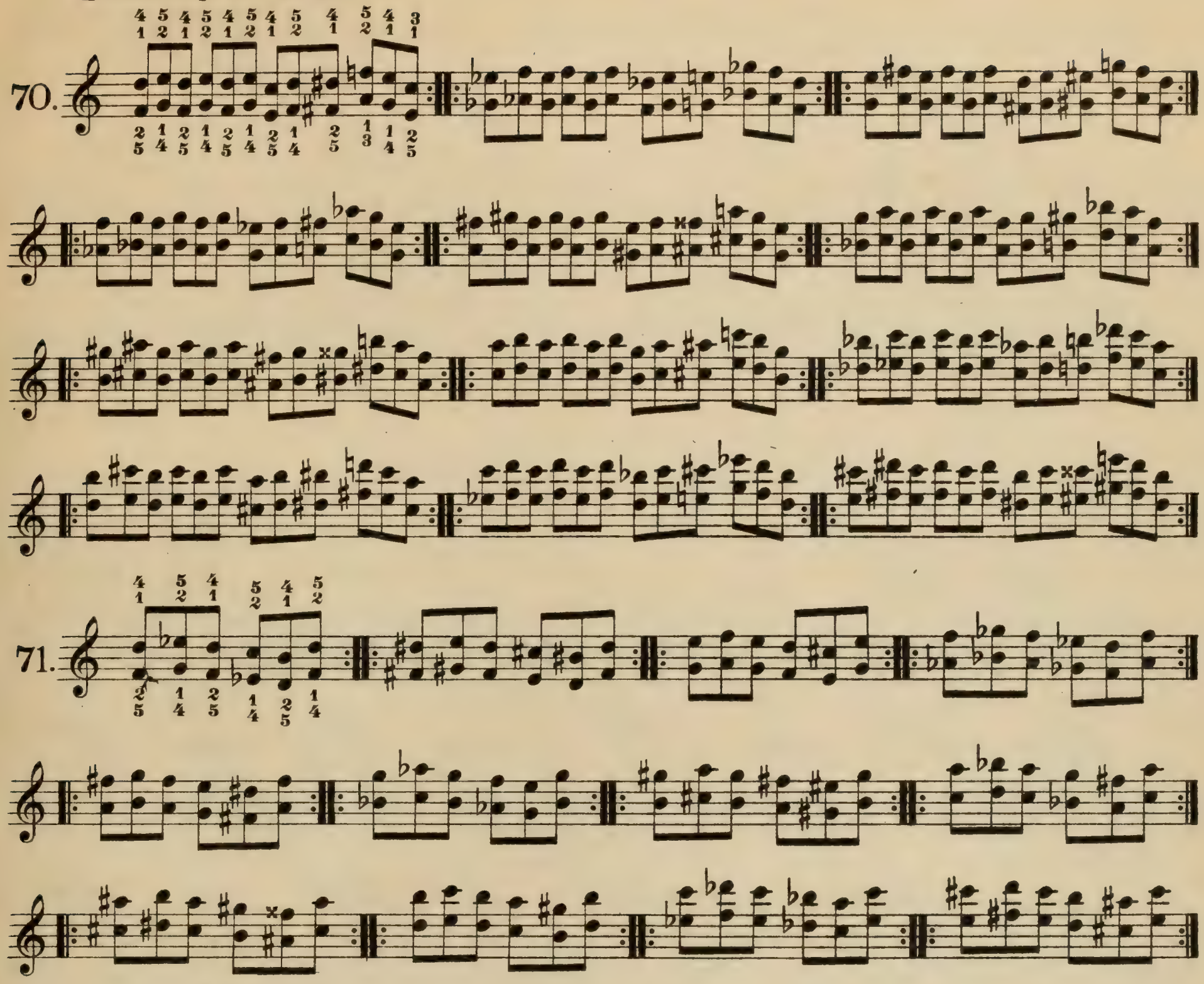

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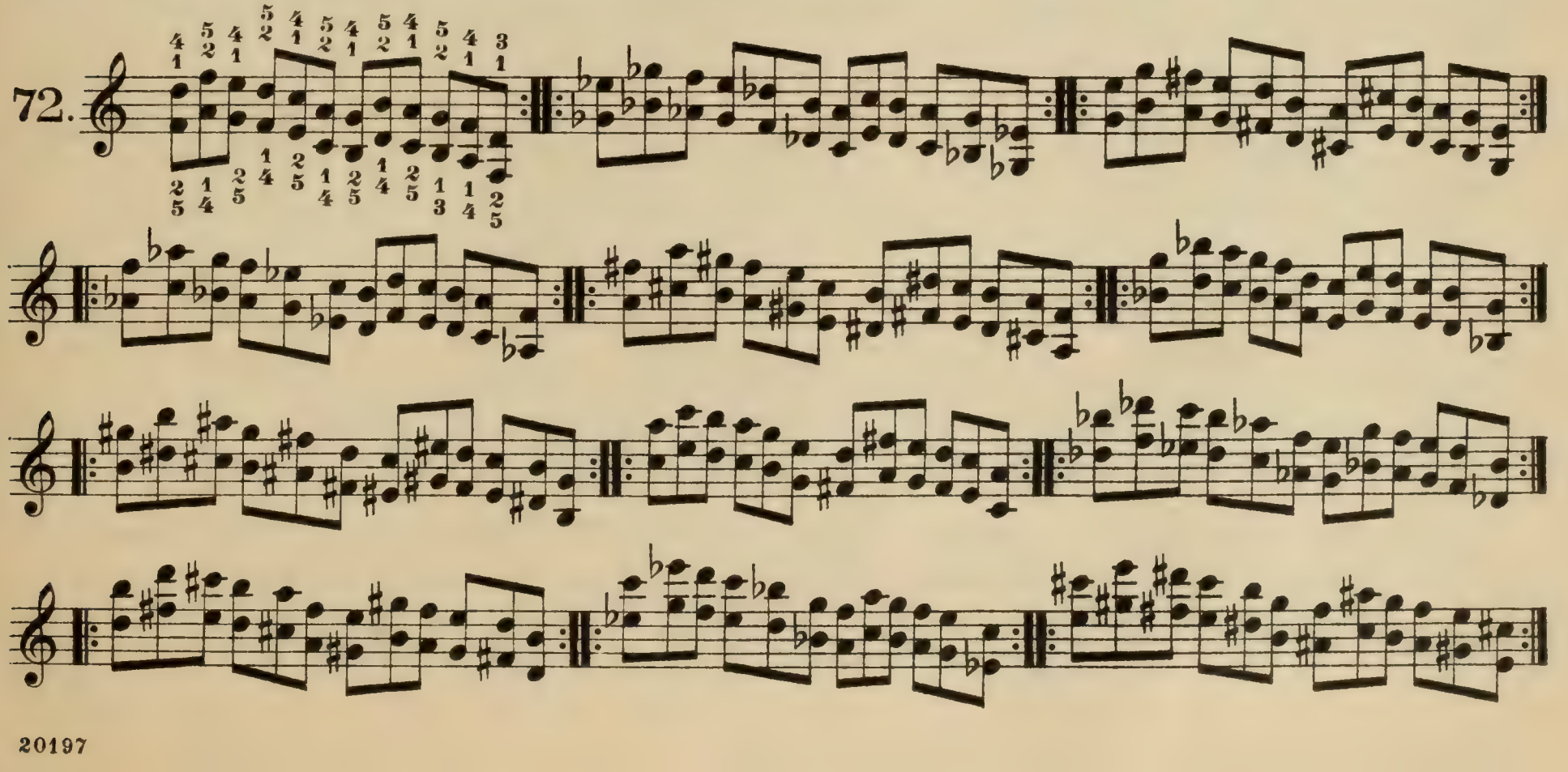

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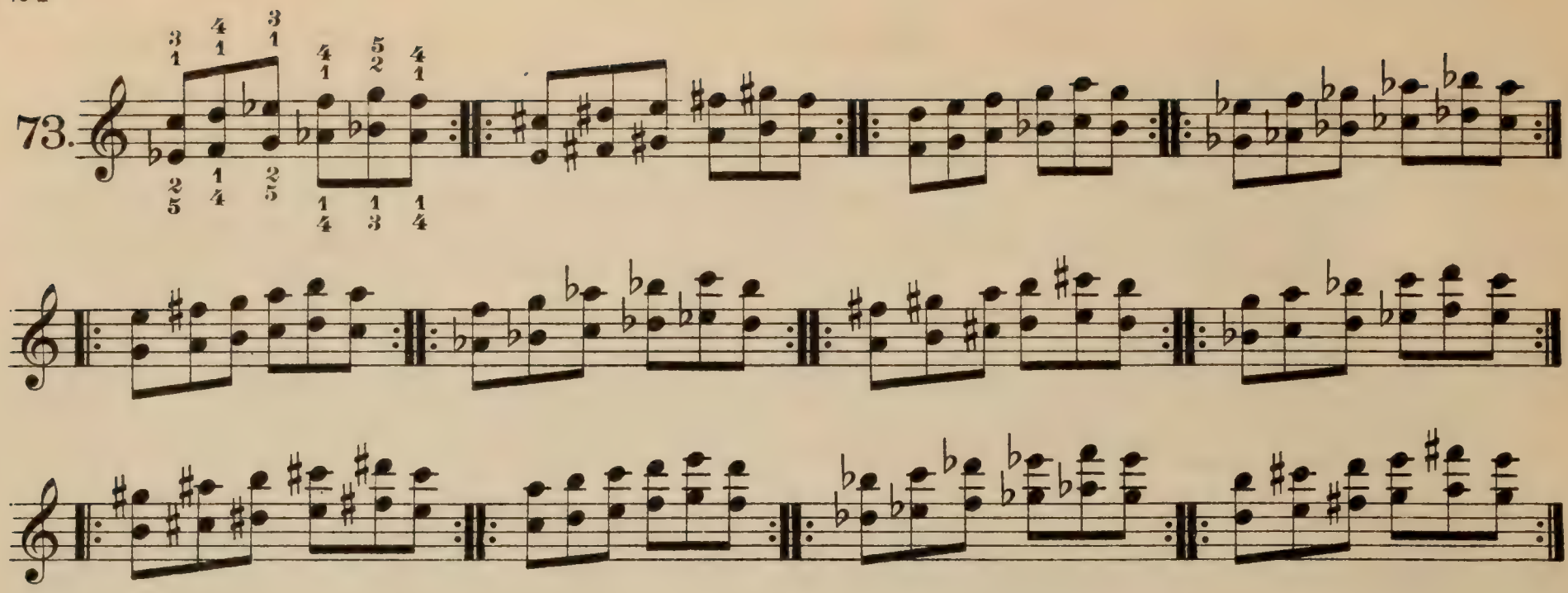

IV. Mixed Passages

[Étude Op. 10, No. 2]

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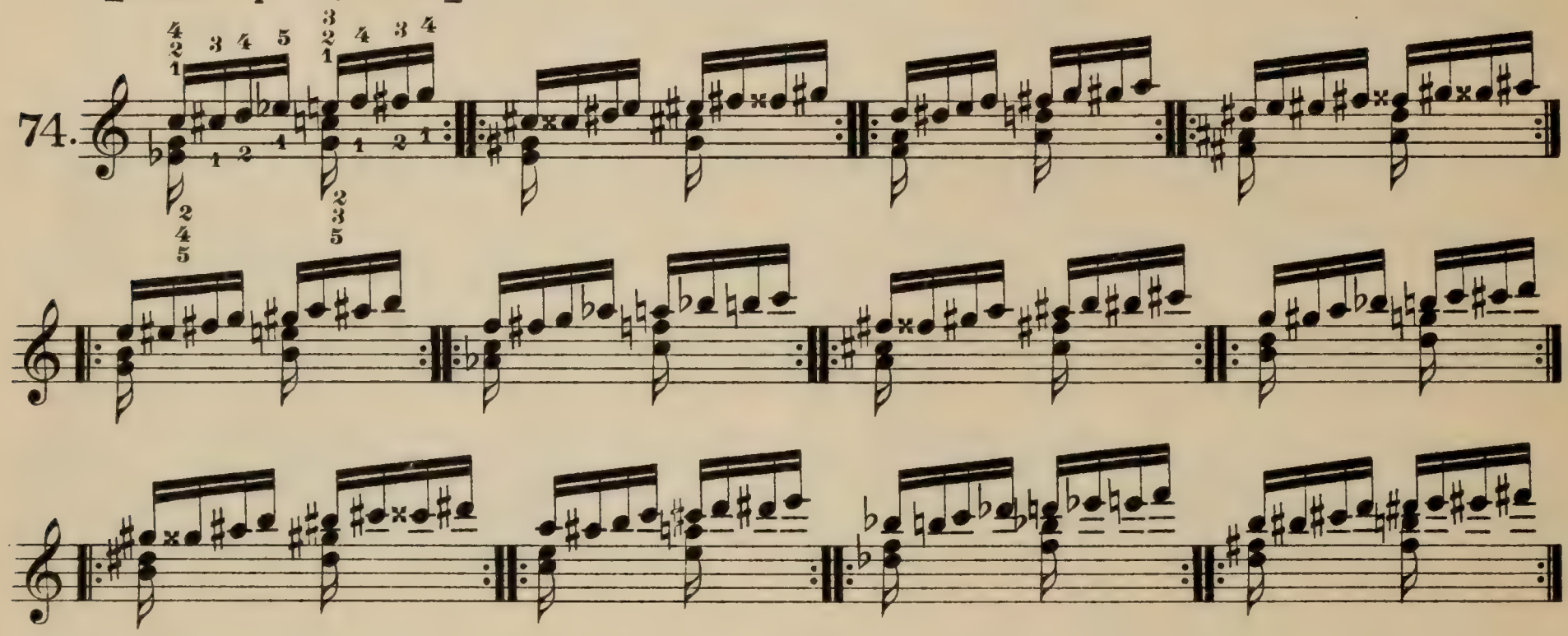

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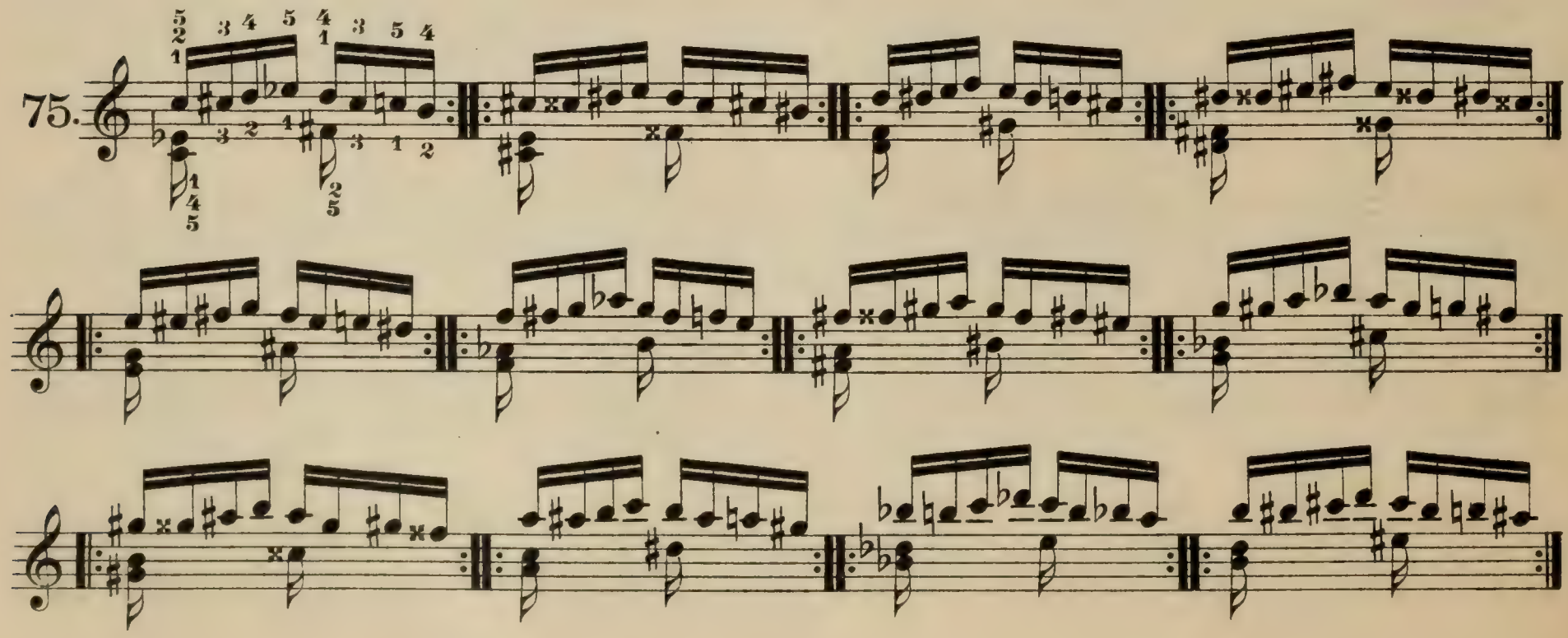

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[Étude Op. 10, No. 7]

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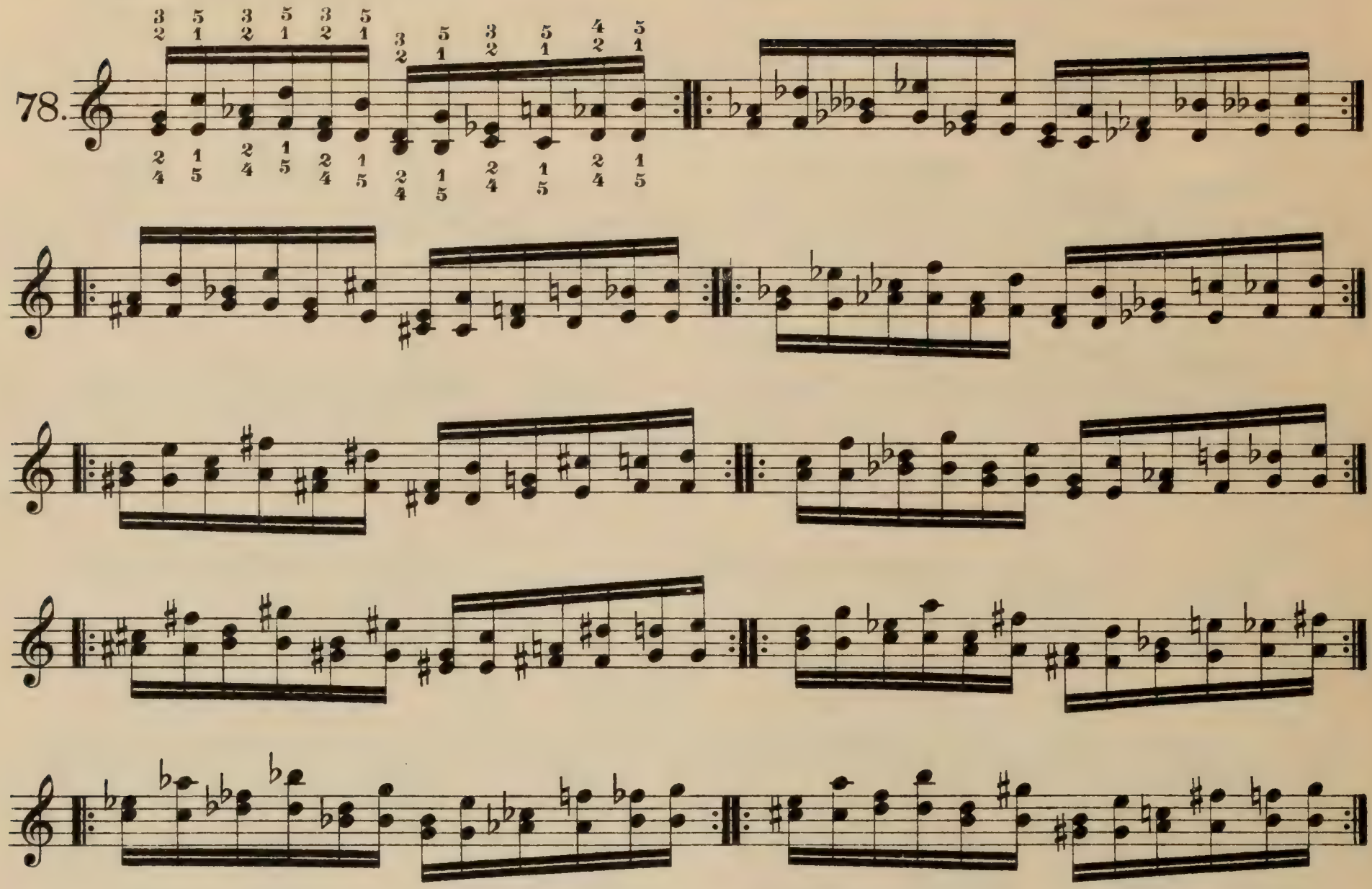

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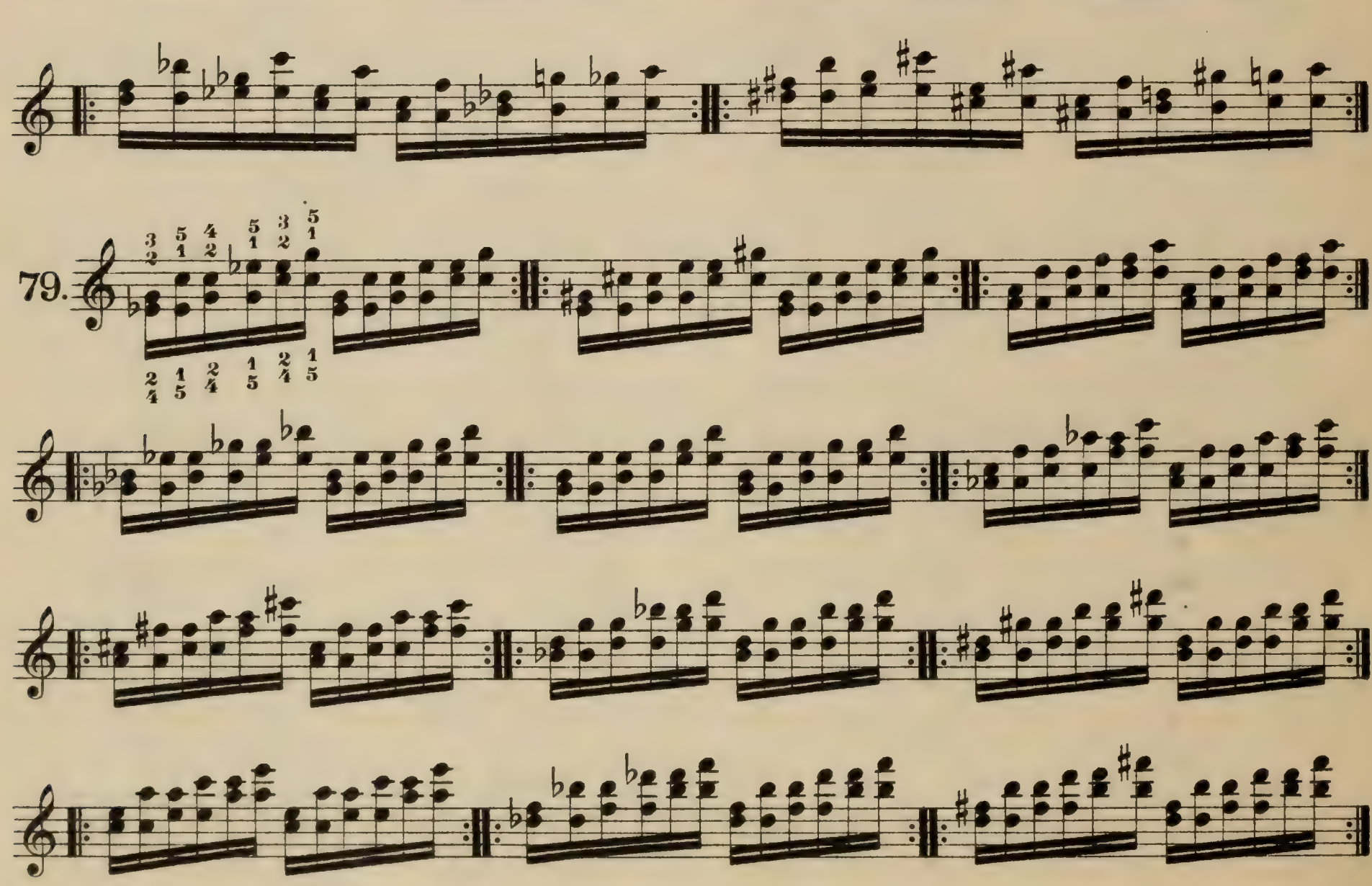

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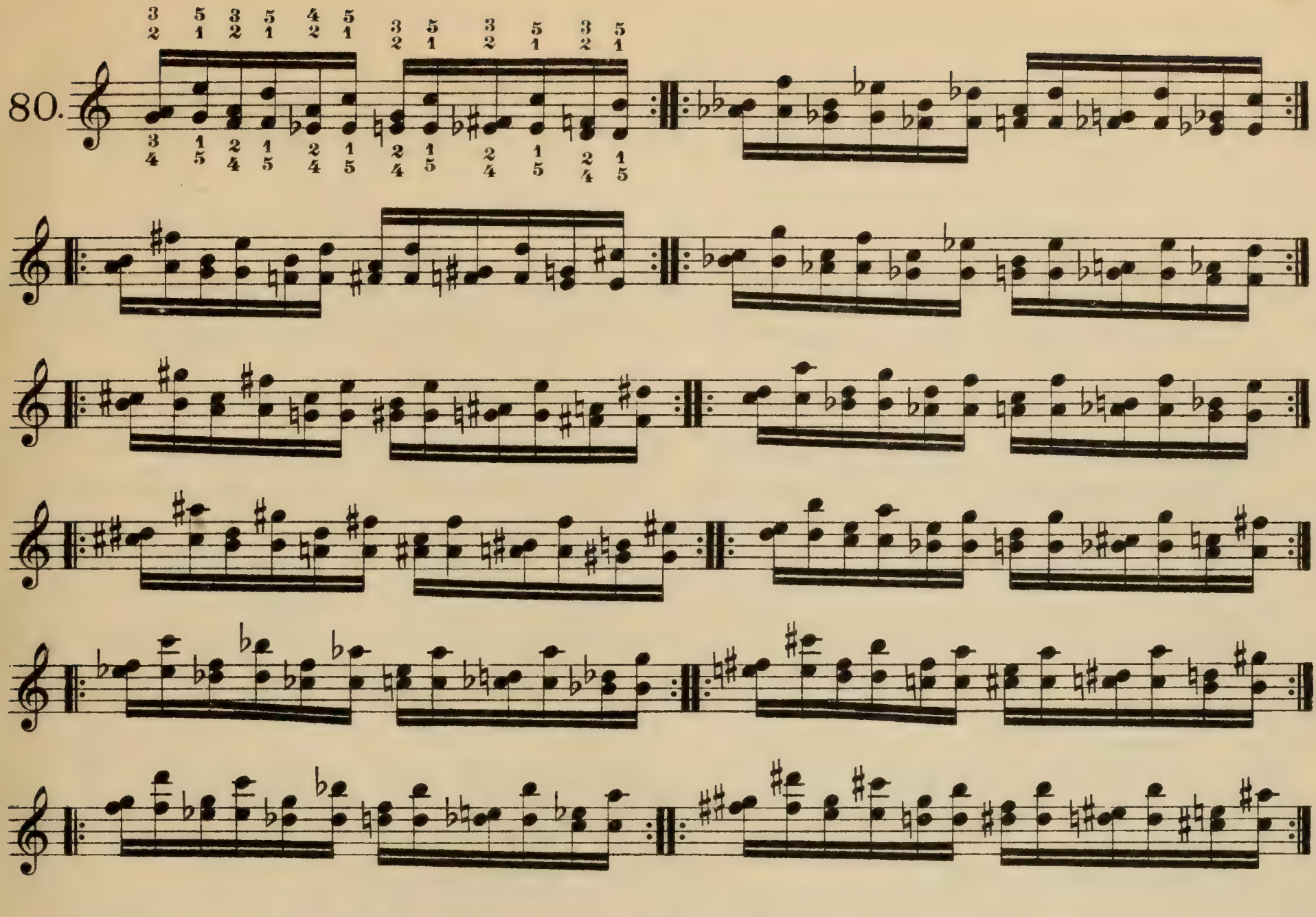

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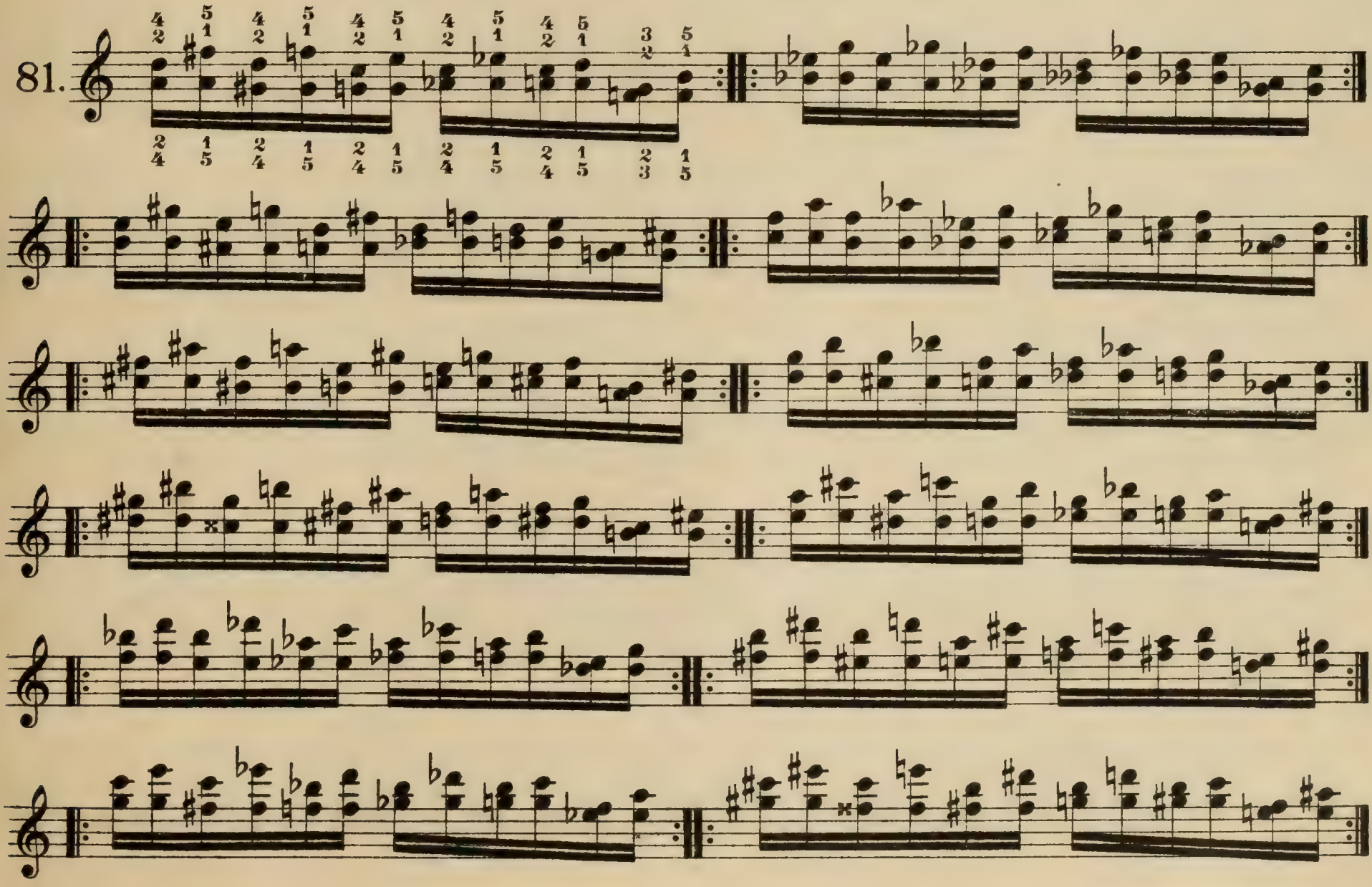

[Étude Op. 25, No. 5] For the right hand alone

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R. H. alone

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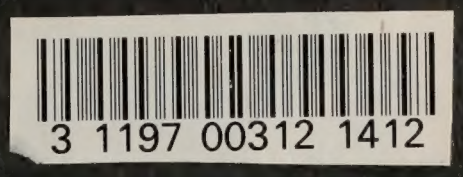
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